

60

ESERCIZI

PER



V. M. GRAZIANI

OP. 41

33432 a 34

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*calcolati per agevolare una brillante
e corretta esecuzione della musica moderna*

PER

ARPA

*Composti e dedicati
ai Signori Dilettanti e Professori*

V. M. GRAZZIANI

OP. 41

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AVVERTIMENTO

Lo scopo di questi esercizi essendo quello di rendere in breve tempo le mani di un allievo, agili, e atte ad una esecuzione difficile, lo studio di essi esige che la persona che lo intraprende conosca bene, 1.^o i princìpi di musica; 2.^o che abbia già attinto da qualche buon metodo una corretta posizione all'arpa tanto del corpo, che delle mani, e che queste siano già esercitate un poco sulla digitazione de' primi elementi dell'istrumento.

Consiglierei di studiarli prima assai lentamente con una mano, poi coll'altra, onde assicurare la digitazione con stabilità; osservando di suonarli con una forza media, onde evitare che la durezza dell'avanti-braccio e del carpo della mano non impedisca il libero movimento delle falangi, che bisogna abituare alla forza ed agilità gradatamente.

Una lunga esperienza mi ha dimostrato che in generale, tranne poche eccezioni, la scuola del nostro strumento lascia molto a desiderare sulla correzione della digitazione, dalla quale dipende la precisa esecuzione delle frasi; e sulla qualità del suono, che, bello in natura dell'istrumento, viene d'ordinario reso ingrato dalla soverchia forza che s'impiega pizzicando le corde. Queste devono toccarsi con voce moderata ma piena, il che si otterrà attaccandole con fermezza alla metà del polpastrello delle dita, e lasciandole vibrare per quanto la durata delle note lo permette: con quest'abitudine si finirà di acquistare un tatto da condurre l'esecutore a regolare le gradazioni del suono dal *ff* al *pp* sempre in modo aggradevole.

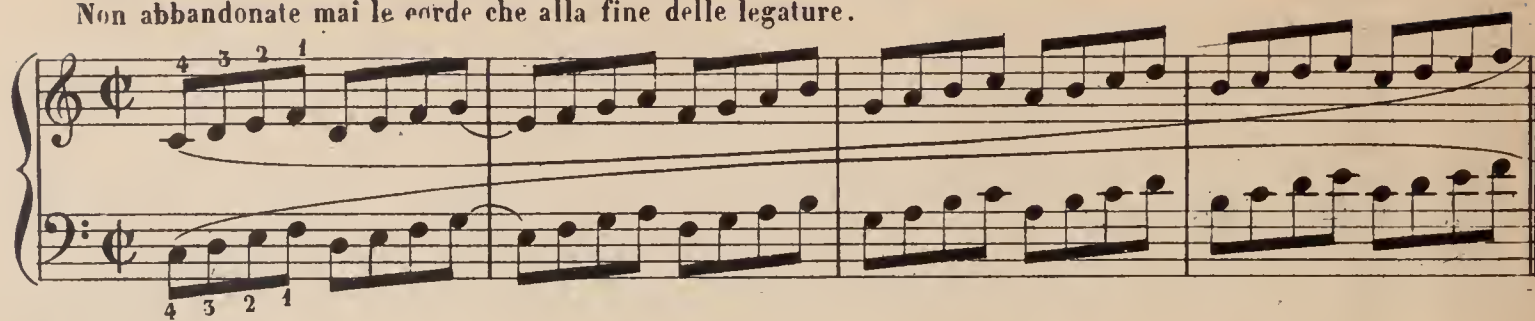
L'allievo che con accuratezza impiegherà per qualche tempo nello studio di essi questi consigli, ne otterrà de' grandi vantaggi. Quando le mani eseguiranno separatamente la loro parte, potranno allora unirsi, e gradatamente portare l'esecuzione alla maggiore celerità.

CAPITOLO I.

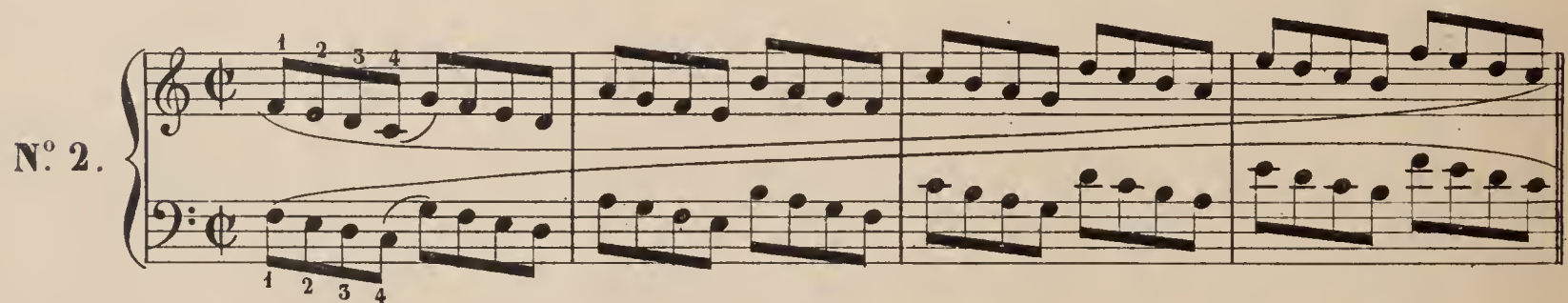
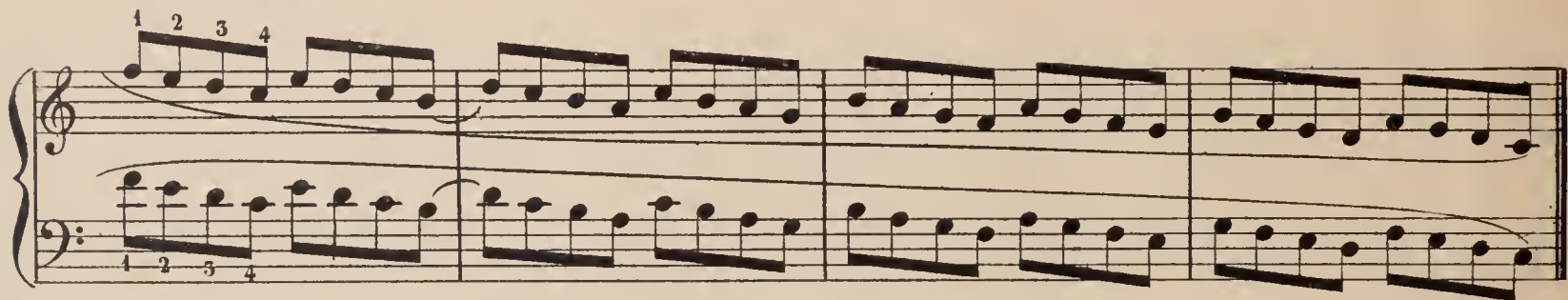
ESERCIZI PER RENDERE LE DITA INDIPENDENTI ED AGILI.

Non abbandonate mai le corde che alla fine delle legature.

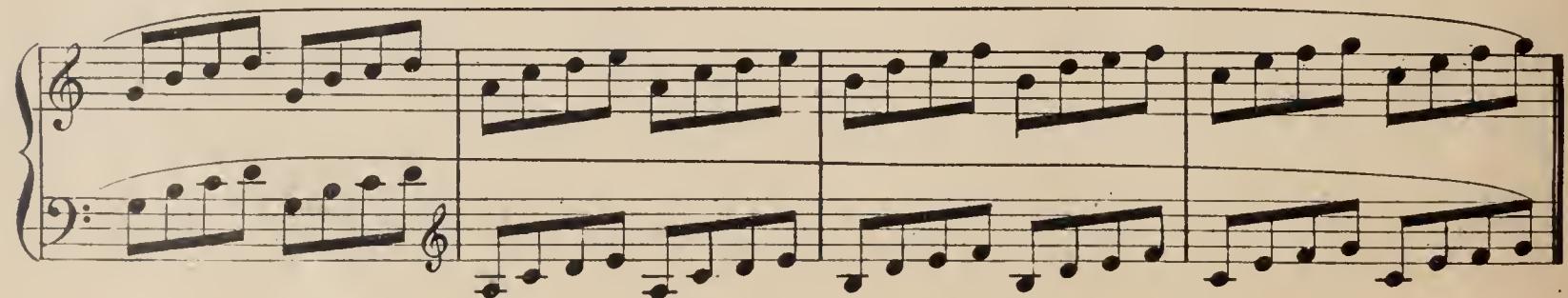
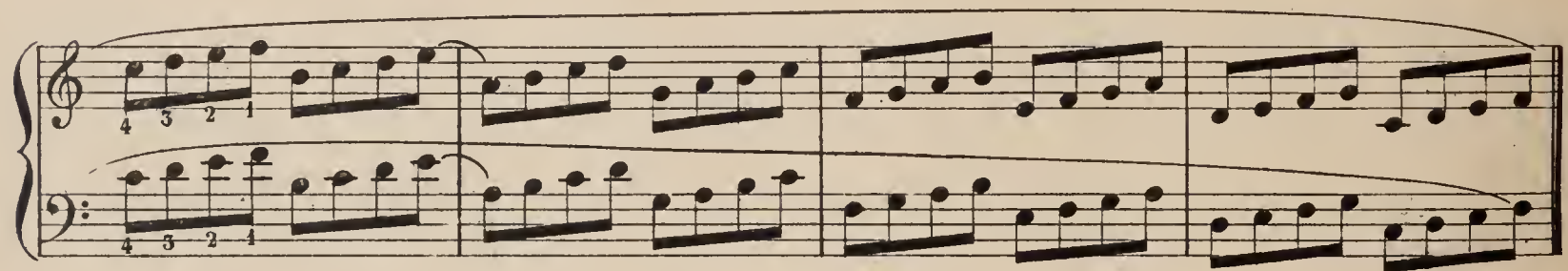
N° 1.

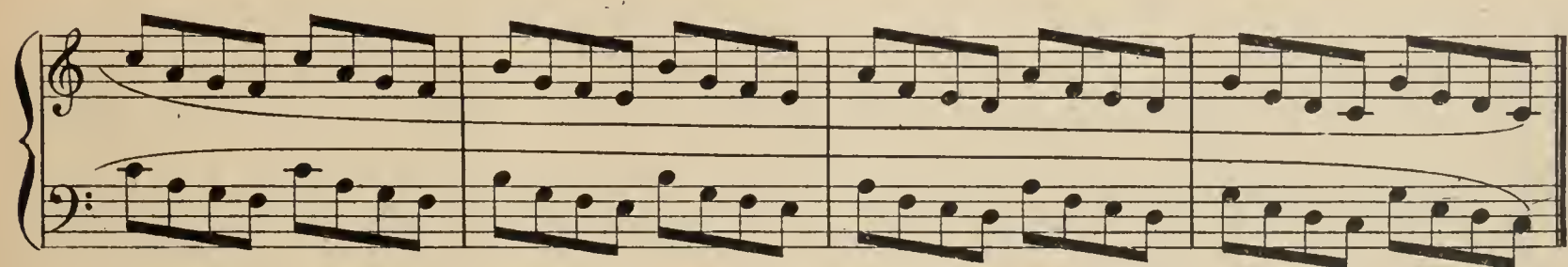


N° 2.



N° 3.



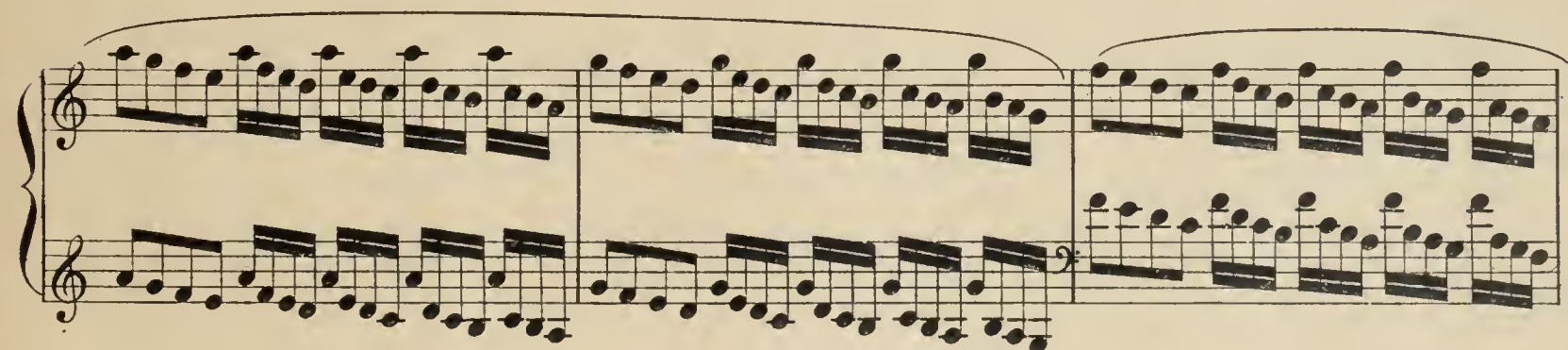
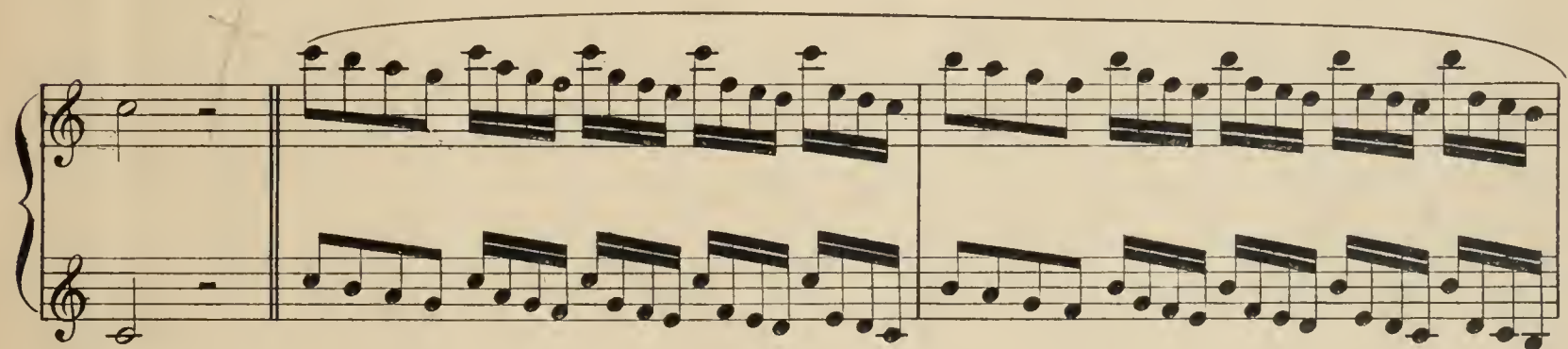
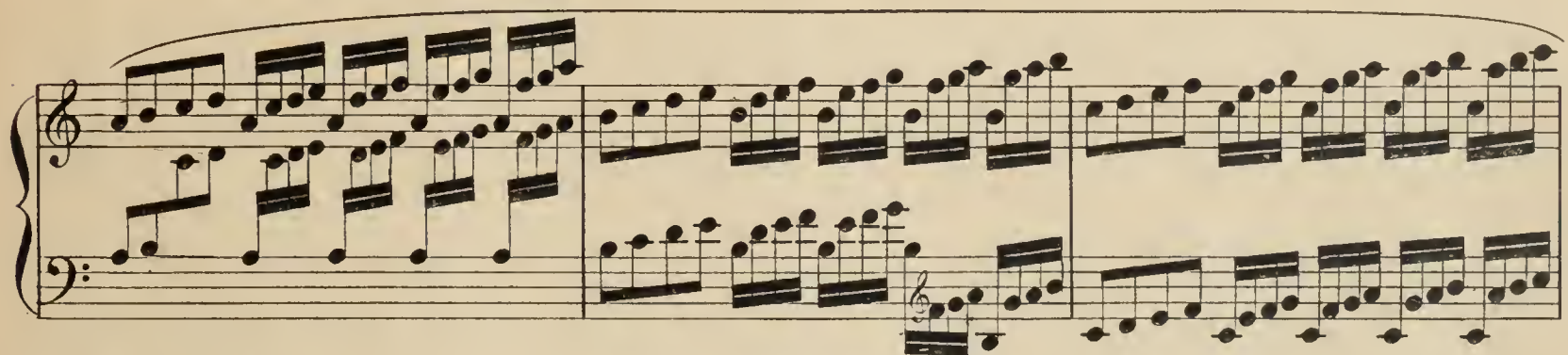
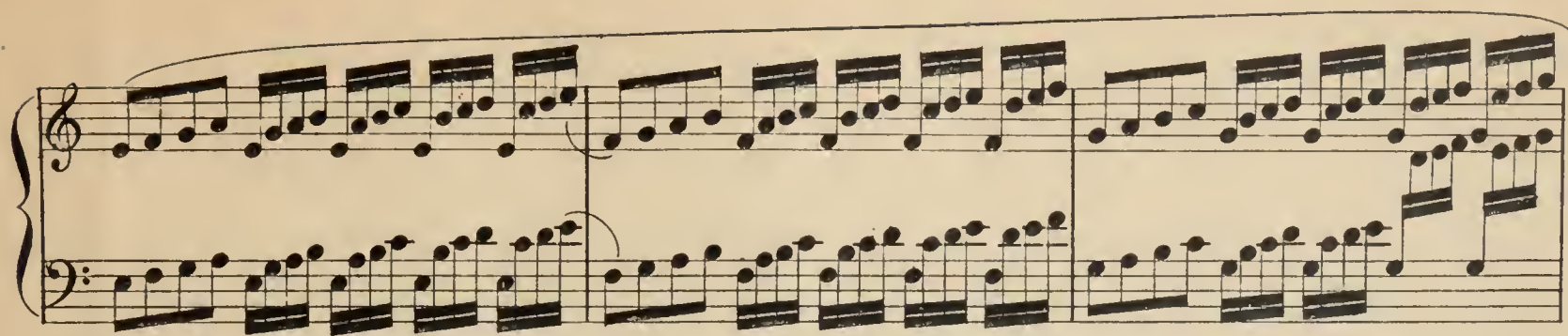


Nº 5.

Musical score for N° 5, a piano piece in 3/2 time. The score consists of six systems of two staves each. The first system includes fingerings: 4 3 2 1, 4 3 2 1, 4 3 2 1, and 4. The second system includes a fermata in the right hand. The third system includes a fermata in the left hand and fingerings 1 2 3 4 in both hands. The fourth system includes a fermata in the right hand. The fifth system includes a fermata in the right hand. The sixth system includes a fermata in the right hand.

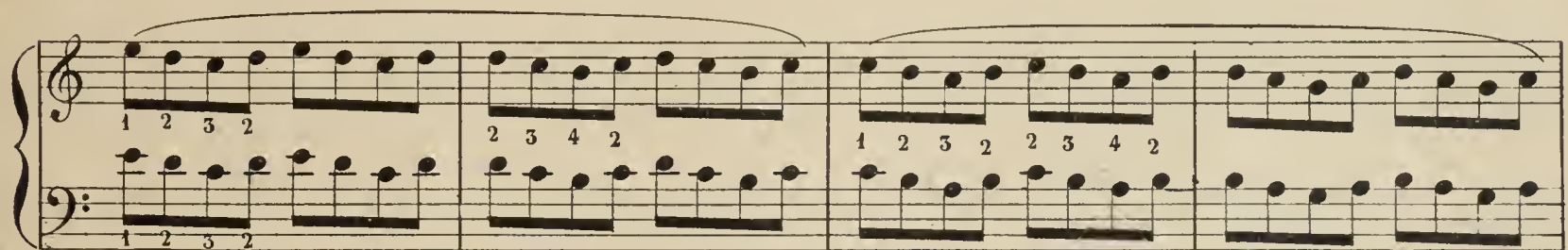
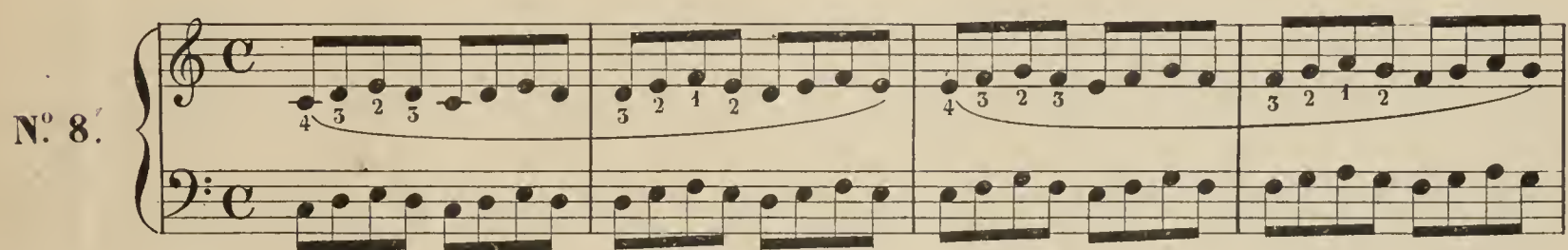
Nº 6.

Musical score for N° 6, a piano piece in 3/2 time. The score consists of two systems of two staves each. The first system includes fingerings: 4 3 2 1. The second system includes a fermata in the right hand.



N^o 7.

The image displays a piano score for a piece titled "N° 7". The score is organized into six systems, each consisting of a grand staff with a treble and bass clef. The first system includes fingerings: 4 3 4 5, 3 2 3 2, 2 1 2 1, 4 3 2 1 in the treble and 4 3 4 3, 3 2 3 2, 2 1 2 1, 4 3 2 1 in the bass. The subsequent systems continue the musical notation with various slurs and articulation marks. The final system concludes with a double bar line. At the bottom of the page, the text "m 33432 m" is printed.



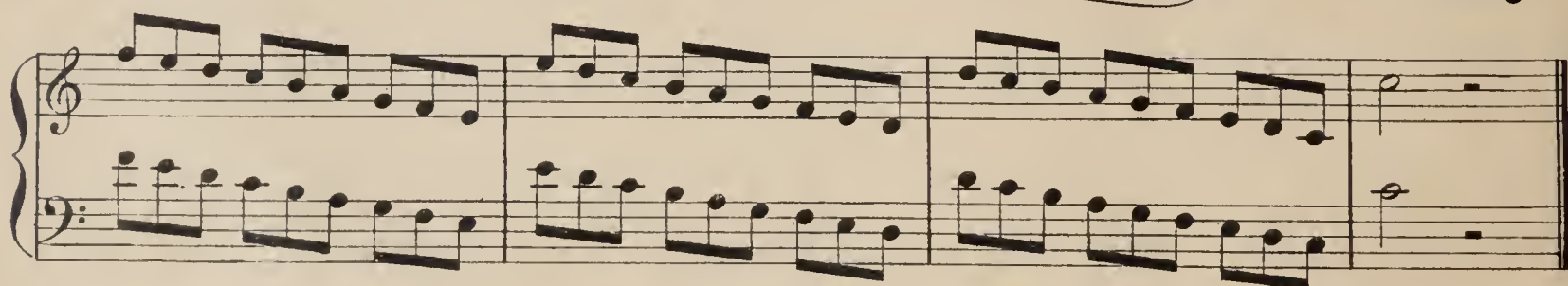
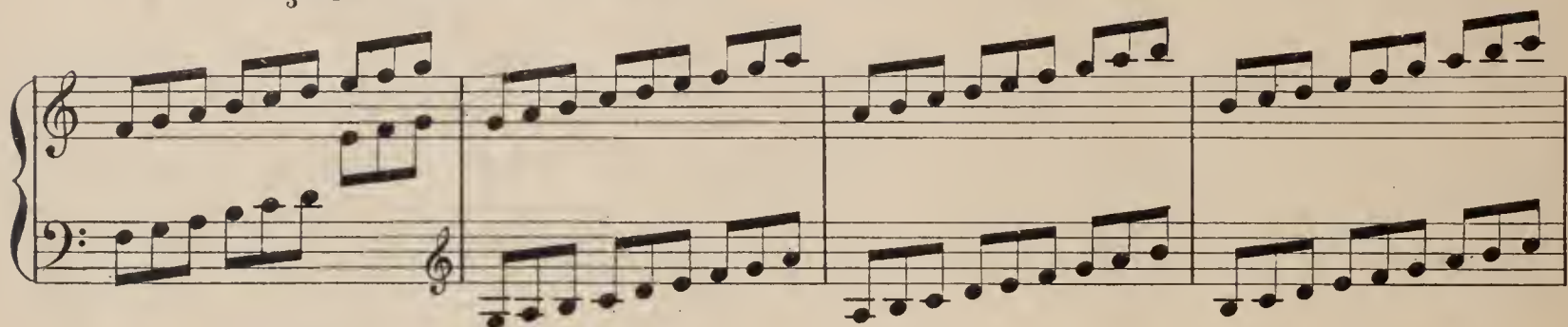
CAPITOLO II.

DIGITAZIONI DA IMPIEGARSI NELLE DIVERSE SCALE.

N° 9.



N° 10.



Tutti i metodi finora pubblicati trattano la scala eccedente quattro note in un solo modo; cioè pas – sando le dita di quattro in quattro: questo sistema non conduce l'allievo ad ottenere una perfetta eguaglianza nell'esecuzione di esse; una scala di 9, 11, 13 note (per es.) non quadra in questa digitazione; epperò consiglio l'allievo ad esercitarle nel modo seguente, e di bene penetrarsi della digitazione appartenente a cadauna scala; questo modo di fare gli sarà d'immense risorse.

N.º 11.

The exercise consists of 11 systems of scales, each with a treble and bass staff. The scales are labeled as follows:

- Scala di 4 note
- Scala di 5 note
- Scala di 6 note
- Scala di 7 note
- Scala di 8
- Scala di 9
- Scala di 10
- Scala di 11
- Scala di 12
- Scala di 13
- Scala di 14
- Scala di 15

Fingerings are indicated by numbers 1, 2, 3, 4 above the notes. The scales are written in a way that demonstrates a specific fingering technique for longer scales.

Seguendo questa digitazione sarà buono esercitare scale di maggiore lunghezza.

CAPITOLO III.

TEORIE SUL MANEGGIO DEGLI ACCORDI

Per facilitare la lettura e l'esecuzione degli arpeggi non saprei abbastanza raccomandare agli allievi di ben comprendere di quali intervalli sia composto l'accordo che deve eseguire; che però si penetri prima di tutto delle distanze che lo costituiscono coll'ajuto della numerazione.

ESEMPIO.

Accordo perfetto.

Accordo e suoi ri-
volti di 3.^a, 5.^a, e 7.^a

N.º 12.

acc. di 3.^a e 5.^a

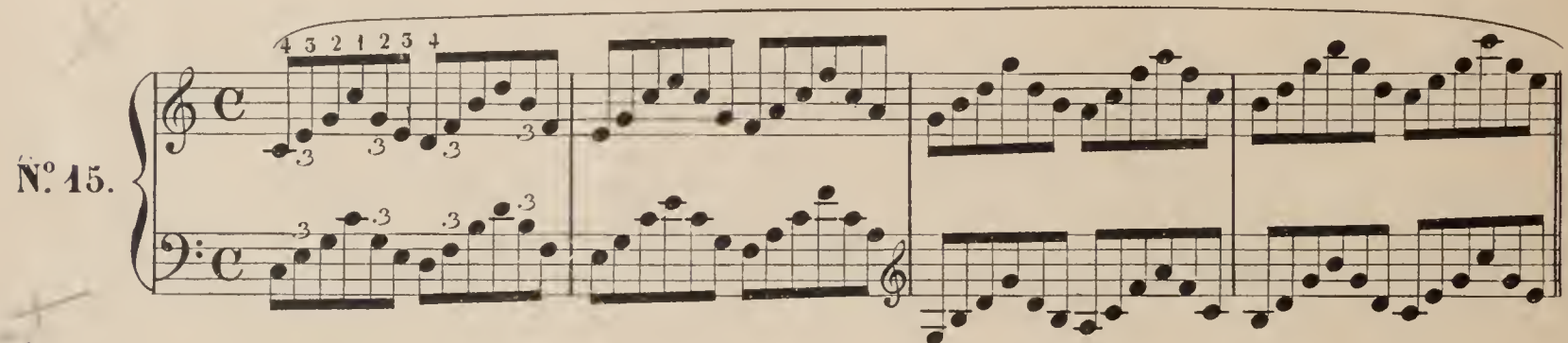
acc. di 3.^a e 6.^a

N^o 13.

Nº 14.

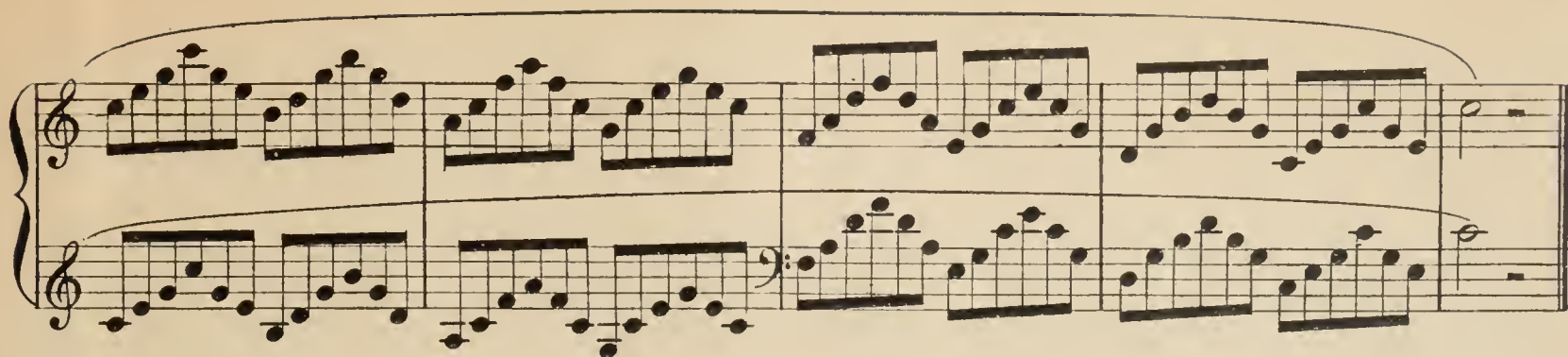


Nº 15.

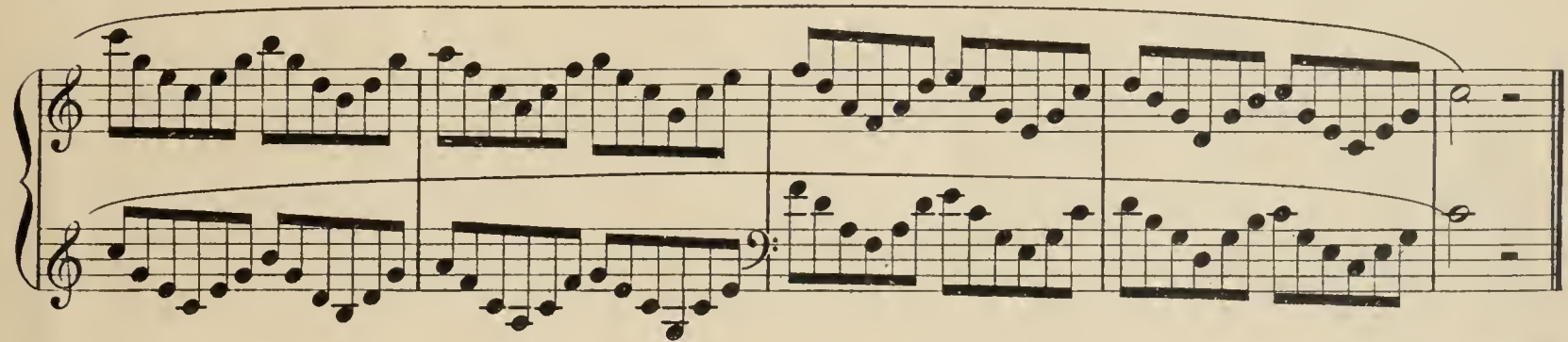


Nº 16.





Nº 17.



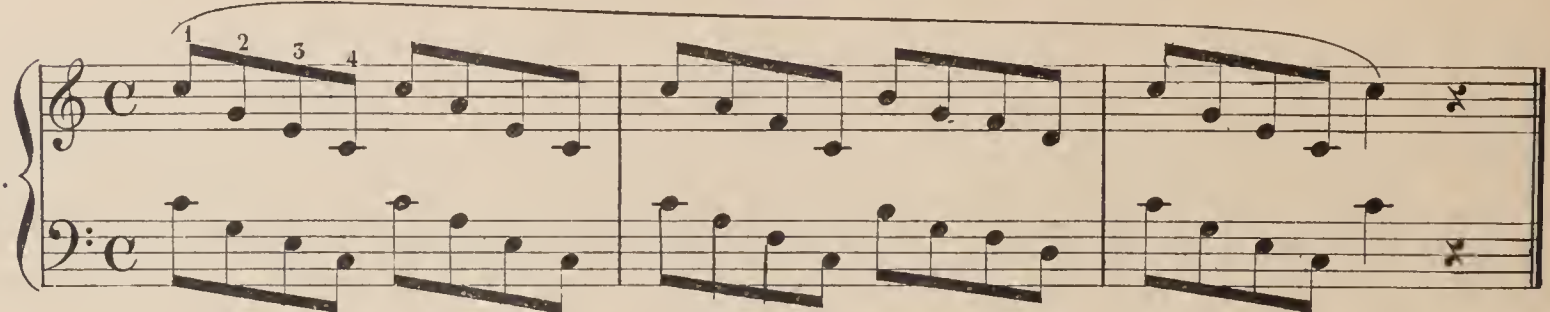
Nº 18.



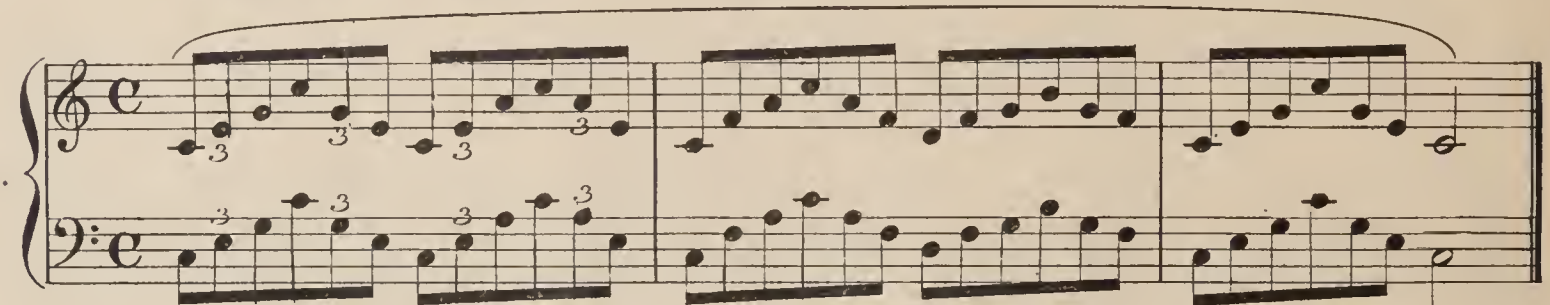
Nº 19.



Nº 20.



Nº 21.



Nº 22.



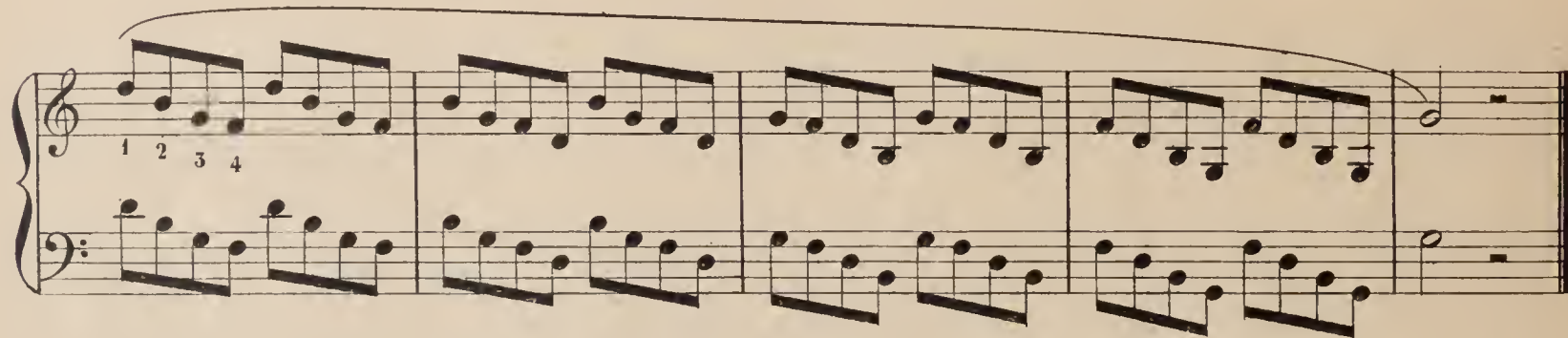
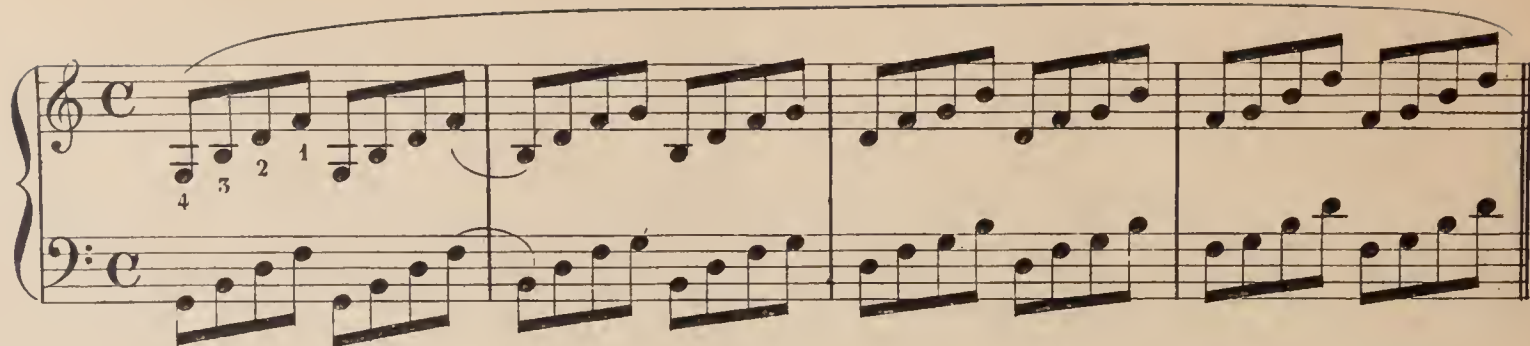
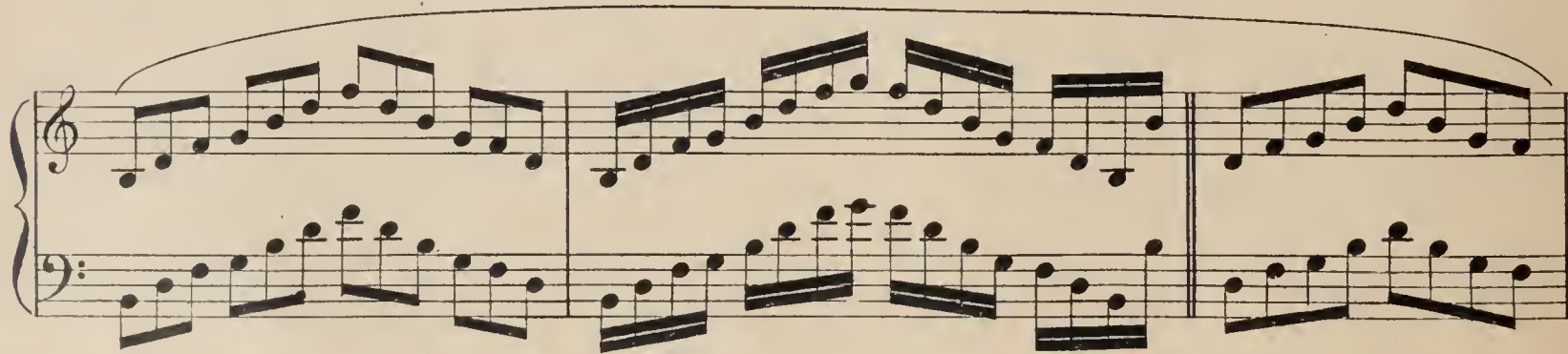
Nº 23.



Nº 24.





N^o 27.N^o 28.



[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on a five-line staff with a treble clef and a bass clef. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The music is in 3/4 time, as indicated by the "3/4" time signature. The key signature is one flat (B-flat), as indicated by the "Bb" key signature. The score consists of five measures. The first measure contains a treble staff with a melody and a bass staff with an accompaniment. The second measure contains a treble staff with a melody and a bass staff with an accompaniment. The third measure contains a treble staff with a melody and a bass staff with an accompaniment. The fourth measure contains a treble staff with a melody and a bass staff with an accompaniment. The fifth measure contains a treble staff with a melody and a bass staff with an accompaniment. The melody is written in a simple, folk-like style, using eighth and quarter notes. The accompaniment is written in a simple, folk-like style, using eighth and quarter notes. The score is written in a clear, legible hand.

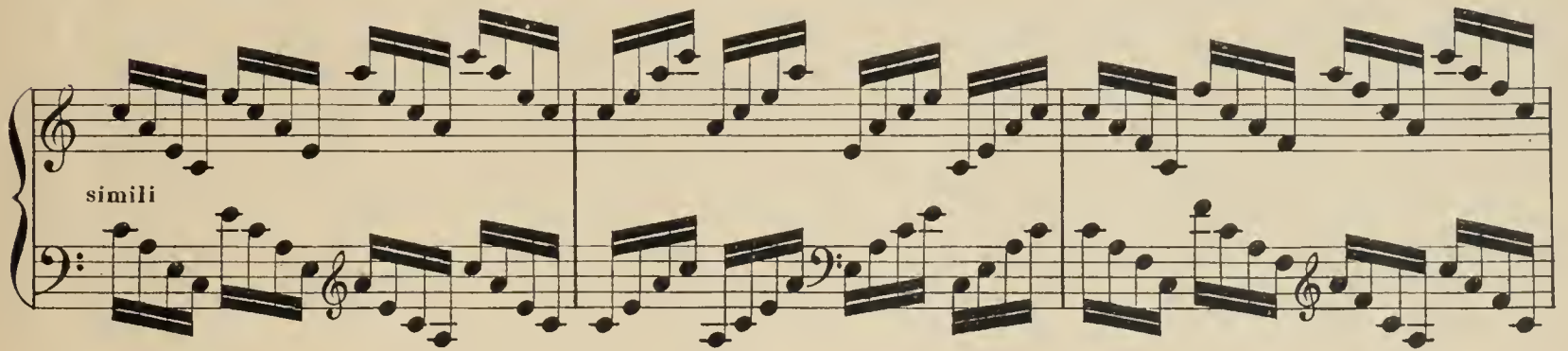
N.º 31.

N^o 32.

The musical score for N° 32 is presented in a single system with a treble and bass staff. The time signature is common time (c). The melody is written in a single system with a large slur over the treble staff and a smaller slur under the bass staff. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.



N° 35.



Nº 34.

Exercise Nº 34, measures 1-4. The piece is in C major, 2/4 time. The right hand features a melodic line with fingerings 5, 2, 1, 2, 3, 2, 1, 2, and 3. The left hand provides a steady bass accompaniment.

Exercise Nº 34, measures 5-8. The right hand continues the melodic pattern, and the left hand maintains the bass line. The exercise concludes with a final chord in the right hand.

Nº 35.

Exercise Nº 35, measures 1-4. The piece is in C major, 2/4 time. The right hand has a melodic line with fingerings 3, 1, 2, 1, 3, 1, 2, 1, and 3. The left hand provides a steady bass accompaniment.

Exercise Nº 35, measures 5-8. The right hand continues the melodic pattern, and the left hand maintains the bass line. The exercise concludes with a final chord in the right hand.

Nº 36.

Exercise Nº 36, measures 1-4. The piece is in C major, 2/4 time. The right hand has a melodic line with fingerings 4, 1, 3, 1, 2, 1, 3, 1, and 4. The left hand provides a steady bass accompaniment.

Exercise Nº 36, measures 5-8. The right hand continues the melodic pattern, and the left hand maintains the bass line. The exercise concludes with a final chord in the right hand.

Nº 37.

Exercise Nº 37, measures 1-4. The piece is in C major, 2/4 time. The right hand has a melodic line with fingerings 4, 2, 3, 1, 4, 2, 3, 1, and 4. The left hand provides a steady bass accompaniment.

Exercise Nº 37, measures 5-8. The right hand continues the melodic pattern, and the left hand maintains the bass line. The exercise concludes with a final chord in the right hand.

Nº 38.

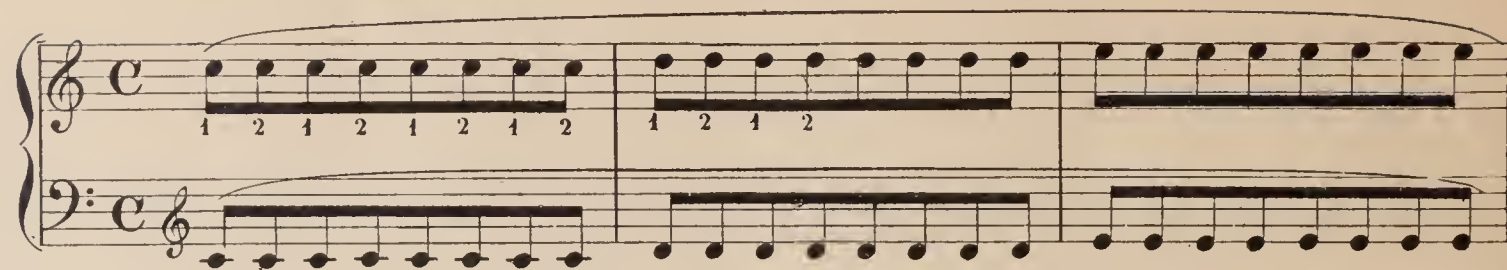
Nº 39.

Nº 40.

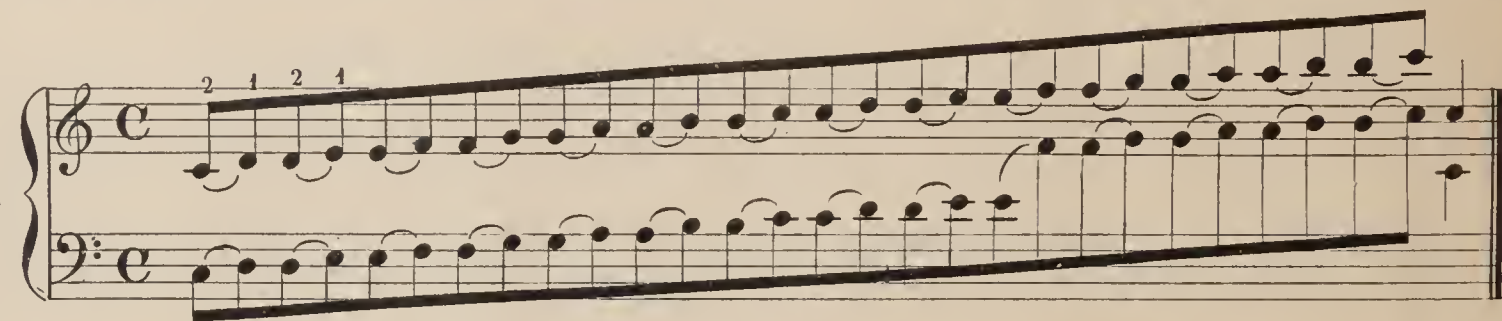
CAPITOLO IV.

DELLE NOTE MARTELLATE E RIPERCOSSE.

N.º 41.



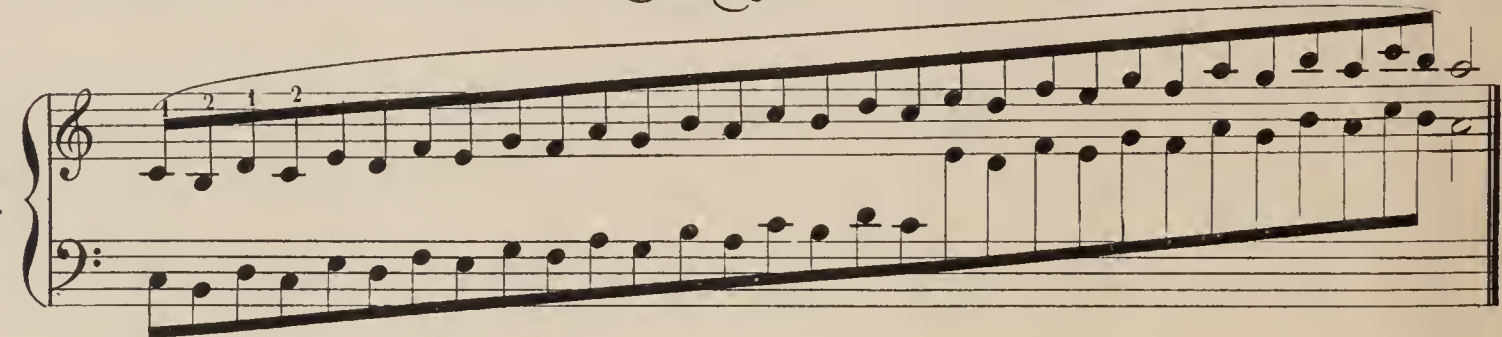
N.º 42.



N.º 43.



N.º 44.

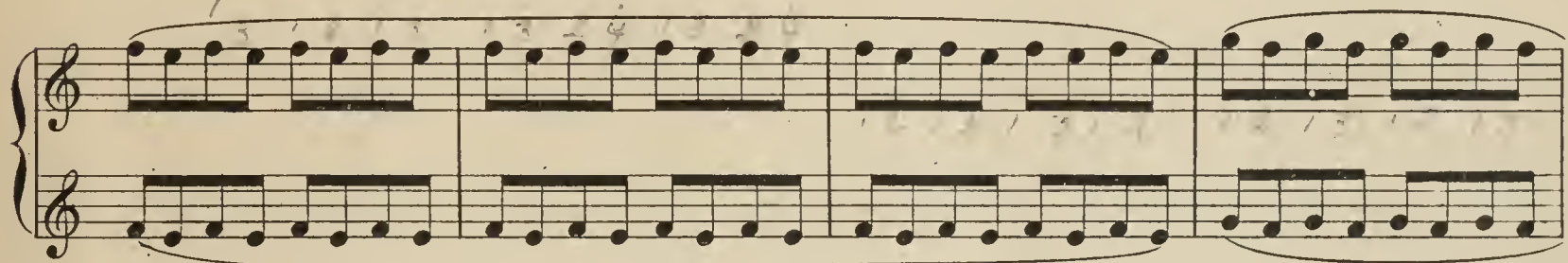
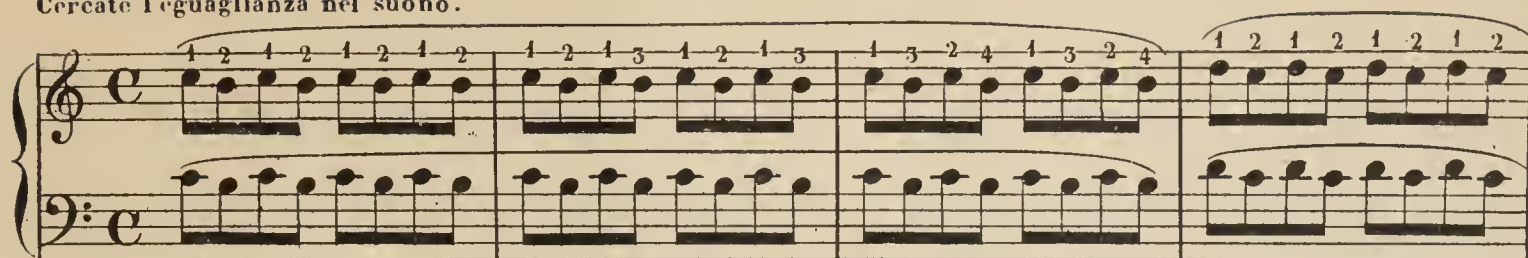


N.º 45.

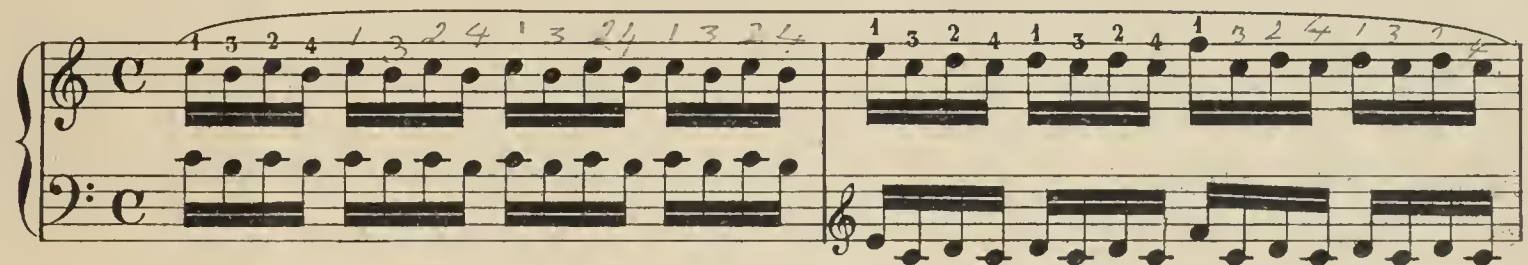


Cercate l'eguaglianza nel suono.

N° 46.



N° 47.



CAPITOLO V.

DEI PASSAGGI CON NOTE SDRUCCIOLATE.

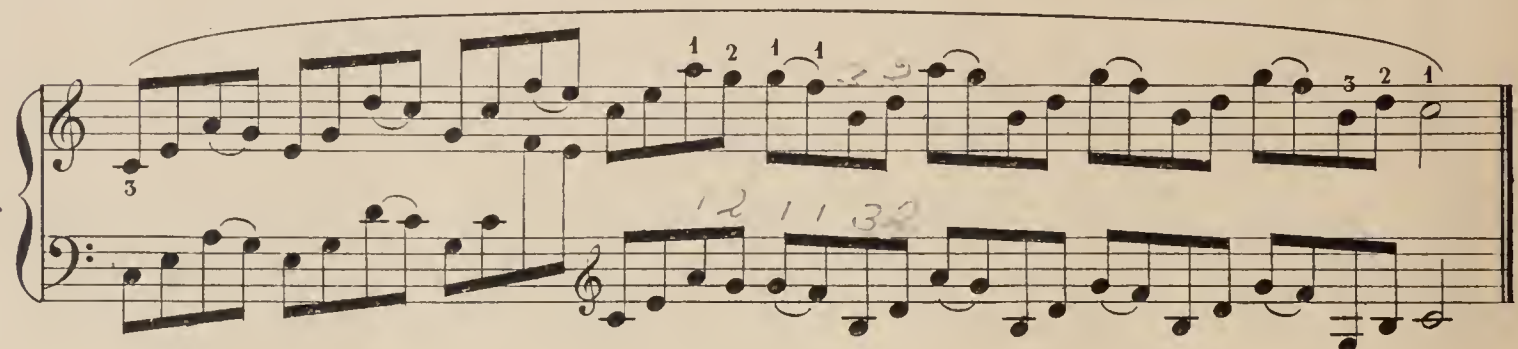
N° 48.



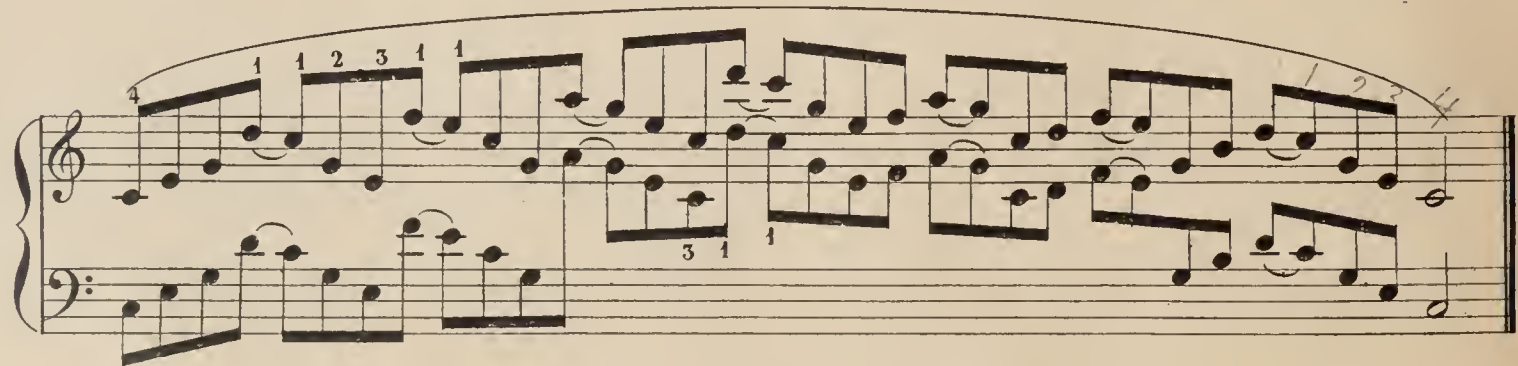
N° 49.



N° 50.



N° 51.



N^o 52.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a single line with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The key signature has one sharp (F#), and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with slurs and ties. The piano part includes some complex chords and arpeggiated figures. The score ends with a double bar line.

N^o 53.

CAPITOLO VI.

PASSAGGI DIVERSI SULLE NOTE MARTELLATE.

Nº 54

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final half note. The accompaniment consists of a series of eighth and sixteenth notes, with a final half note. The score is written on a single page with a decorative border.

N^o 55.

Nº 56.

Exercise N° 56 is a short piece for piano. The treble staff begins with a series of eighth notes, followed by a more complex melodic line with some sixteenth notes. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the treble staff.

Nº 57.

Exercise N° 57 is a short piece for piano. The treble staff features a simple melodic line of eighth notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the treble staff.

Exercise N° 58 is a short piece for piano. The treble staff features a simple melodic line of eighth notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the treble staff.

Nº 58.

Exercise N° 59 is a short piece for piano. The treble staff features a simple melodic line of eighth notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the treble staff.

Exercise N° 60 is a short piece for piano. The treble staff features a simple melodic line of eighth notes, while the bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the treble staff.

CAPITOLO VII.

27

ECCEZIONALI DIGITAZIONI DEGLI ACCORDI PER SALTI

N° 59.

N.B. De' segni necessari all'intelligenza per l'esecuzione dell'ultimo esercizio che segue.

Il segno \circ sopra la nota significa suono armonico ordinario: il punto sopra una nota, il suono affogato, e così la serpetta che precede un accordo. Il segno ~~xxxxx~~ è per ottenere gl'armonici semiaffogati con celerità appoggiando in taglio su i punti armonici delle corde da percorrerli l'indice teso con il carpo della mano sinistra, e pizzicando colla destra le corde con digitazione ordinaria voluta dal passo. La doppia legatura \frown significa di sdruciolare il dito indicato, trovando colla mano sinistra il punto armonico come negli ordinari e per la mano destra pizzicando con l'indice e trovando la divisione armonica colla 2^a falange del medio della stessa mano.

CAPITOLO VIII.

DELLE DIVERSE QUALITÀ DE' SUONI ARMONICI, E AFFOGATI.



First system of musical notation. Treble clef. The first measure contains a melodic line with fingerings 1, 1, 1, 1, 1 and a slur. The second measure contains a melodic line with a slur and a double bar line. The third measure contains a melodic line with a slur and a double bar line. The bass clef part consists of a single note in the first measure, followed by a double bar line, and then a melodic line in the third measure.

Second system of musical notation. Treble clef. The first measure contains a melodic line with a slur and a double bar line. The second measure contains a melodic line with a slur and a double bar line. The third measure contains a melodic line with a slur and a double bar line. The bass clef part consists of a single note in the first measure, followed by a double bar line, and then a melodic line in the third measure.

Third system of musical notation. Treble clef. The first measure contains a melodic line with a slur and a double bar line. The second measure contains a melodic line with a slur and a double bar line. The third measure contains a melodic line with a slur and a double bar line. The bass clef part consists of a single note in the first measure, followed by a double bar line, and then a melodic line in the third measure.

Fourth system of musical notation. Treble clef. The first measure contains a melodic line with a slur and a double bar line. The second measure contains a melodic line with a slur and a double bar line. The third measure contains a melodic line with a slur and a double bar line. The bass clef part consists of a single note in the first measure, followed by a double bar line, and then a melodic line in the third measure.

Fifth system of musical notation. Treble clef. The first measure contains a melodic line with a slur and a double bar line. The second measure contains a melodic line with a slur and a double bar line. The third measure contains a melodic line with a slur and a double bar line. The bass clef part consists of a single note in the first measure, followed by a double bar line, and then a melodic line in the third measure.

